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Record Supplement

for

July, 1940

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BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacrée
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Re- cordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	GramophoneShop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
HPS	Historical Poets Series		

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Vol. III

Record Supplement for July, 1940

No. 7

ALFVEN: Skogen sover. See SCHUBERT: An die Leier.

ARENSKY (ANTON)

ARENSKY: On Wings of Dream. See RIMSKY-KORSAKOV: The Nightingale and the Rose.

ARENSKY: Suite (Two Pianos) No. 1, Op. 15—Romance (only) & BEETHOVEN: Ruins of Athens, Op. 113—Turkish March (arr. Thern). Ethel Bartlett and Rae Robertson. 10" disc, No. C-17198D; price \$1.

This is not a disc that even the admirers of Bartlett and Robertson will clamor for. The performance of the Romance from Arensky's first Suite is decidedly uneven. Thern's arrangement of the *Turkish March* is well played but it gains nothing in this arrangement.

The piano tone is faithfully reproduced.

BACH (JOHANN SEBASTIAN)

BACH: Passacaglia and Fugue in C Minor (Peters Vol. 1, No. 2) (3 sides) & Chorale-Prelude: *Herzlich thut mich verlangen* (Peters Vol. V, No. 27). Fritz Heitmann (organ). Two 12" imported discs, Nos. T-NE2681/82; price \$4 the pair.

For Fritz Heitmann's playing and choice of registration in this very fine pair of discs we have nothing but praise. Heitmann's sensitive musicianship and the extraordinary way in which the tonal characteristics of the organ of the Berlin Cathedral have been captured here result in one of the finest recordings of a "large organ" we have ever heard.

The Passacaglia has been available in another masterful performance by Carl Weinrich (MC-Set 10), playing the organ of Baroque design at the Westminster Choir School, Princeton, N. J. Upon comparing these two organs we find that the inner voices and the solo stops stand out in clearer relief on the Baroque instrument.

Louis Vierne (D-25362), playing the organ of Notre-Dame (Paris), and Charles Courboin (V-14927), who has given us a very indifferent performance on the Wannamaker (Philadelphia) organ, offer the only competition to Heitmann's fine performance of *Herzlich thut mich verlangen*.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto (Piano and Orchestra) No. 4, in G Major, Op. 58. Walter Gieseking and the Saxon State Orchestra, conducted by Karl Böhm. Four 12" imported discs (8 sides), Nos. C-LX847/50; price complete with imported album, \$8.

Beethoven's *Fourth Piano Concerto* has always been one of our favorite compositions. Although overshadowed by the *C Minor* (3d) and the less difficult *Emperor*, Opus 58 was a decided success from its first public performance at a concert in the Theater an der Wien, on December 22, 1808. Schumann, writing of the revival of the work when Mendelssohn played it at a Gewandhaus Concert in Leipzig, November 3, 1838, says: "This day Mendelssohn played the G Major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed; and I sat in my place without moving a muscle or even breathing—afraid of making the least noise."

Gieseking gives us a magnificent performance of this difficult work. In comparing his interpretation with that of Schnabel (VM-156) we find more to admire in this new version. Gieseking meets all the demands made on the performer's technique with an assurance that is remarkable, and to listen to the perfectly executed scale passages and cadenzas is a joy not soon to be forgotten.

The recording is remarkably clear, having captured the true piano tone and orchestration in a startlingly lifelike manner. The passages in which the soloist and orchestra answer one another (second movement—*Andante con*

moto) are beautifully recorded, capturing each degree of tone color, while the Rondo (3d movement) is a triumph of virtuosity.

The first rate recording and Gieseking's eminent performance give us a superb set of discs.

BEETHOVEN: Ruins of Athens - Turkish March.
See: **ARENSKY: Suite (Two Pianos) No. 1.**

BEETHOVEN: Sonata (Piano) No. 8, in C Minor, Op. 13 ("Pathétique"). Wilhelm Kempff. Two 12" imported discs (4 sides), Nos. D-X202/3; price \$2.50 the pair.

This month we call your attention to the remarkably fine version of the *Pathétique*, taken from our exclusive Decca-Polydor catalogue, and played so magnificently by Wilhelm Kempff.

The recording is noteworthy for the fidelity with which it has captured the piano tone.

BEETHOVEN: Sonata No. 14, in C sharp Minor, Op. 27, No. 2-Adagio (only) & PADEREWSKI: Minuet in G Major, Op. 14, No. 1. Ignace Jan Paderewski (piano). 12" disc, No. V-16250; price \$2.

The lovely slow movement from *The Moonlight Sonata*, coupled with Paderewski's own *Minuet*, are played by this veteran of the keyboard. This recording will replace the older disc V-6690 of these two works.

The piano tone is faithfully reproduced.

BEETHOVEN: Symphony No. 4, in B flat Major, Op. 60. The B.B.C. Symphony Orchestra, conducted by Arturo Toscanini. Four 12" discs (8 sides) in Set VM-676†; price complete with album \$8.

Beethoven's *Fourth*, composed in 1806, and dedicated to Count Franz von Opersdorf, is a work of brightness, humor and romance. The usual four movements are: *Adagio - Allegro vivace; Adagio; Allegro vivace - un poco meno allegro; Allegro ma non troppo.* Berlioz, writing of the second movement, *Adagio*, one of the most beautiful and tenderly expressive movements ever written, says: "The being who wrote such a marvel of inspiration as this movement was not a man... Such must be the song of the Archangel Michael as he contemplates the world's uprising to the threshold of the empyrean."

Toscanini gives us a truly magnificent interpretation of this symphony. His tempi are not too vigorous, and, while he takes the *Adagio* a shade faster than many other conductors, due to his clear conception, it does not lose any of its beauty or expressiveness. The third movement, which is in reality a scherzo, displays Toscanini's unique faculty of phrasing and accentuation to perfection.

The recording, made in London in the spring of 1939, far surpasses that which the domestic studios have accorded Toscanini. The definition, balance and orchestral detail, with its fine string tone and fullness, will satisfy the most fastidious.

There is one blemish in this otherwise superb recording, and that is caused by Toscanini's complete disregard for the necessity of changing discs (the engineers have done a splendid job in trying to overcome this phase), but in spite of this fault we have a set of discs which we highly recommend.

BERLIOZ: Rakoczy March. See: **R. STRAUSS: Till Eulenspiegel.**

BRAHMS (JOHANNES)

BRAHMS: Concerto (Piano and Orchestra) No. 1, in D Minor, Op. 15. Artur Schnabel with the London Philharmonic Orchestra, conducted by Georg Szell. Six 12" discs (12 sides), in Set VM-677†; price complete with album \$12.

This set was not received in time for review in this issue. To be reviewed next month.

CASTELNUOVO-TEDESCO (MARIO)

CASTELNUOVO-TEDESCO: Cipressi (1920).
Mario Castelnuovo-Tedesco (piano). 12" disc (2 sides), No. V-16449; price \$2.

Castelnuovo-Tedesco wrote this programmatic *Cipressi* (Remembering the Cypresses of Usigliano), in 1920. Contemporary Italian composers of this school do not appeal to us, but, while we find nothing in the music, there will be no doubt that the performance by the composer will find many staunch supporters.

As a recording, this disc is very satisfying.

CHLOF: Morgon. See **SCHUBERT: An die Leiter.**

COUPERIN (FRANCOIS-LEGRAND)

COUPERIN: Concert No. 8-Dans le gout théâtral.
Members of the Wiesbaden College of Music, directed by E. Weyns. Two 12" imported (4 sides), Nos. T-RE2354/55; price \$4 the pair.

This suite for flute, oboe, bassoon, strings and harpsichord is one of the longer and more interesting of the concerts, and is divided as follows: *Ouverture; Air; Grande ritournelle; Air léger; Air tendre; Sarabande; Air léger; Air tendre*, and concludes with a gay *Air des Bacchantes*.

The instrumental ensemble from the Wiesbaden College of Music play with sensitivity and are accorded first rate recording. We have thus, a fine version, though the only one available, of one of Couperin's masterpieces.

MONTEVERDI (CLAUDIO)

MONTEVERDI: L'Orfeo — Favola Musicale. Soloists and Chorus, with Harpsichord, Organ and Orchestra, conducted by Maestro Ferruccio Calusio. Twelve 12" imported discs (24 sides); price complete with Italian booklet of notes, libretto and album \$30. A complete recording made under the auspices of Magazzino Musicale, with the following cast:

Orfeo.....	E. de Franceschi (B)
1° Pastore.....	E. Lombardi (T)
2° Pastore.....	G. Manacchini (B)
Caronte } Plutone }	A. Marone (Bs)
Apollo.....	G. Manacchini (B)
La Musica } Euridice }	G. Vivante (S)
Ninfa.....	V. Palombini (Ms)
Messaggera.....	E. Nicolai (Ms)
Speranza } Proserpina }	V. Polombini (Ms)
Spiriti — Ecco — Coro di Ninfe e Pastori — Coro de Spiriti infernali, directed by Vittore Veneziani	
Harpsichord: Corradina Mola	
Organ: Maestro Alceo Galliera	
Conductor: Maestro Ferruccio Calusio	

The wedding guests at the festivities which celebrated the marriage of the daughter of the Grand Duke of Tuscany to Henri V, King of France, witnessed the opening of a new chapter of musical history when the first performance of Peri's *Euridice* was given on October 6, 1600.

Monteverdi was deeply interested in this new form and in 1607 he put into rehearsal his own music drama, *Orfeo*, which had a great success. *Orfeo* shows a marked advance in this field, for it was the first opera to require a complete and varied orchestra instead of the usual accompaniment of clavecin and strings.

It took more than two years to prepare this work for recording, under the supervision of Maestro Giacomo Benvenuti, who revised the text. There have been no alterations in the score and no transpositions have been permitted. The original has been followed with the strictest accuracy, to the extent of procuring a seventeenth century Regal and building a "wood organ." Soloists were engaged whose voices and comprehension of the music fitted them for the rôles, while the chorus was trained in the madrigal style by Maestro Veneziani of La Scala. The task of directing and conducting was assigned to Maestro Ferruccio Calusio, whose background at La Scala, where he collaborated with Toscanini, eminently fitted him for the performance.

The results have been a gramphonic triumph. It would be difficult to realize a more artistic performance.

A recorded masterpiece that will take first place as one of the most important contributions the gramophone has given the world.

COUPERIN: Pièces en Concert pour Violoncelle et Quatuor à cordes (réalisation par P. Bazelaire) (3 sides) & **HAYDN: Adagio**. Pierre Fournier (cello) and String Quartet. Two 12" imported discs, Nos. G-DB5087/88; price \$5 the pair.

Among the last 10 Concerts by Couperin — *Les goûts réunis, ou les nouveaux concerts* — there are but two (Nos. 12 and 13) which are not scored for harpsichord. We had hoped that this pair of discs would be one of these but we find upon investigation that M. Paul Bazelaire has combined parts of Nos. 6 and 10 to form this *réalisation*. It is unfortunate that French HMV did not record either of these two, as we have been unable to trace any recordings of the complete works. However, M. Fournier, whose warm rich tone has won him great distinction in France, plays well and the inclusion of an unfamiliar *Adagio* by Haydn to complete the odd side gives us an interesting pair of well recorded discs.

DEBUSSY (CLAUDE)

DEBUSSY: Maid With the Flaxen Hair.
See: **RAVEL: Introduction and Allegro.**

DEBUSSY: Petite Suite (orch. Busser). A Symphony Orchestra, conducted by Piero Coppola. Two 10" discs (4 sides) in Set VM-674; price complete with album \$2.50.

Busser's celebrated orchestral arrangement of the *Petite Suite*, originally for piano four hands, is set forth by an anonymous orchestra conducted by Coppola. There are the four sections: *En bateau*; *Cortège*; *Menuet*; *Ballet*, and this work has long been demanded in the domestic catalogue. However, we feel that Victor has short-changed us by including this in the Red Seal section, since the original discs (G-K5890/91) were released in France in June of 1930!

The recording is satisfactory, but a modern version is still needed.

GOLESTAN (STAN)

GOLESTAN: Petite Suite Bucolique (3 sides) Trio d'Anches de Paris & *Chanson du Pays*. Fernand Oubradous (bassoon) with A. M. Ginisty-Brisson (piano). Two 10" imported discs, Nos. G-DA4919/20; price \$4 the pair.

GOLESTAN: Chant du Berceau & Tzingarella. Mmes. Lola Bobesco (violin) with A.-M. Ginisty-Brisson (piano). 12" imported disc, No. G-L1078; price \$2.

The name of Stan Golestan (b. Vaslui, Moldavia, 1875) appears with great frequency on the French HMV lists. We have imported these two selections, which are said to be representative of his best work. The *Petite Suite Bucolique*

is in the form of a trio for oboe, clarinet and bassoon, while the *Chant du Berceau* and the *Tzingarella* are for violin and piano and have a distinctly Rumanian flavor.

In both cases the performances are perfect and the recording is excellent.

HANDEL (GEORGE FREDERIC)

HANDEL: Sonata in E Major, Op. 1, No. 15. Yehudi Menuhin (violin) and Hendrik Endt (piano). 12" disc (2 sides), No. V-16450; price \$2.

A charming work of Handel in four movements: *Adagio*; *Allegro*; *Largo*, and *Allegro*, which the label gives as No. 6.

Menuhin and Endt give a fine performance which has been recorded with remarkable fidelity.

HAYDN (JOSEPH)

HAYDN: Symphony No. 104, in D Major ("London"). The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" discs (6 sides) in Set CM-409†; price complete with album \$5.

The *London*, which is identified in the Mandyczewski catalogue of Haydn's works as the last, and is designated No. 104, is a work of deeper intensity and feeling than most of Haydn's symphonies. There are four movements: *Adagio-Allegro*; *Andante*; *Menuetto*; *Allegro spiritoso*, of which the *Andante* is one of the most beautiful of Haydn's slow movements. Due to the resemblance of the principal theme of the last movement, which is an old Croatian folk-tune, to a carillon, the title *Bell* has also been associated with this work. It is the seventh of the Salomon series.

Sir Thomas and his London Philharmonic give us a superb interpretation of this beautiful work. The sensitivity with which Sir Thomas understands Haydn is fully revealed in his exquisite reading and his knowledge and appreciation of the requirements of recording technique enable him to completely realize the score in this outstanding recording.

In December, 1939, Edwin Fischer and his Chamber Orchestra (VM-617) presented us with the first modern recording of this work to be issued since 1929. Certain reservations were made at that time, but for this new set, in which Sir Thomas and his orchestra are given crystal-clear recording, we have nothing but praise. The various instrumental colors have been faithfully captured, as has each delicate nuance.

The attractiveness of this set is enhanced by a booklet of notes written by Nicolas Slonimsky, and we highly endorse this distinguished addition to the list of symphonic masterworks.

HOLBROOKE (JOSEF)

HOLBROOKE: Clarinet Quintet in G, Op. 27, No. 2. Reginald Kell with the Willoughby String Quartet. Three 12" imported discs (6 sides), Nos. C-LX814/16; price \$6 the set.

Josef Holbrooke was born at Croydon, England, on July 5, 1878. His Celtic ancestry is apparent in his writings.

The Clarinet Quintet recorded here is his second and is based upon Edgar Allen Poe's poem *Ligeia*. Composed in 1910, this work is in three movements: *Maestoso lento* — *Allegro*; *Andante cantabile*; *Poco vivace*, and is No. 18 of the *Poeana* (25 works on Poe's poems).

Clearly and agreeably written, though not of great depth or significance, the music will perhaps fall a little strangely on the ear at first.

Reginald Kell plays excellently and the Willoughby Quartet perform with a neatness and confidence that add considerably to the effectiveness of this work.

The recording is first rate.

INDY (VINCENT D')

INDY: Sonata in C for Violin and Piano, Op. 59. Charles Bistesi and Andrée Vidal. Four 12" imported discs (8 sides), Nos. G-L1069/72; price \$8 the set.

A first recording of this interesting Sonata by d'Indy. The work was composed during 1903-4 and is made up of four movements: *Modéré*; *Animé*; *Très lent*; *Très animé*. It is indeed fortunate that we have such a fine performance by M. Bistesi and Mlle. Vidal of this fine work by one of France's great composers.

The recording is first rate, and this set of discs is highly recommended to all chamber music enthusiasts.

IPPOLITOV-IVANOV (MICHAEL)

IPPOLITOV-IVANOV: Caucasian Sketches, Op. 10. (5 sides) & **RIMSKY-KORSAKOV:** Tsar Sultana — *Flight of the Bumble Bee*. The Berlin Philharmonic Orchestra, conducted by Alois Melichar. Three 10" imported discs, Nos. D-PO5069/70 & PO5092; price \$2.25 the set.

Another noteworthy reading and performance, with good recording, taken from our Decca-Polydor catalogue.

LEFEVRE (JOSEPH)

LEFEVRE: Invocation à la nuit. String Quintet with Harp & Sous les Cyprès — *Cortège*. Orchestra and Chorus, directed by Georges Briez. 12" imported disc, No. G-L1080; price \$2.

We have been unable to find any information about this composer. The compositions are patterned after the style of Saint-Saëns, and *Invocation à la nuit* is reminiscent of the *Prélude to le Déluge*. A wordless chorus is employed in *Sous les cyprès*.

The recording is very good.

LEHAR (FRANZ)

LEHAR: Gold and Silver (arr.: R. Jilger) & **LINCKE:** *Lysistrata* — *Glow Worm*. Erna Sack (soprano, in German) with the Berlin Philharmonic Orchestra and Chorus. 12" imported disc, No. T-RE2273; price \$2.

Lehar's tuneful *Gold and Silver Waltz* is effectively coupled with Paul Lincke's *Glow Worm* — *Idyll*, and as sung by Miss Sack will enchant those who delight in super-coloratura display pieces.

The recording is first rate and displays Miss Sack's beautiful voice to good advantage.

LINCKE: *Lysistrata* — *Glow Worm*. See: **LEHAR:** *Gold and Silver*.

LISZT (FRANZ)

LISZT: Hungarian Rhapsodie — "Carnaval de Pesth" (Orch. version No. 6). The Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt. 12" imported disc (2 sides), No. T-RE2280; price \$2.

Liszt's ninth rhapsody — *Carnaval de Pesth* — became the sixth of the orchestral series. This recording, which is full-bodied and clear, is an excellent alternate for the over-worked second on your programs of recorded music.

LISZT: Polonaise No. 2, in E Major. Winfried Wolf (piano). 12" imported disc (2 sides) No. G-EH1049; price \$2.

This is the only available recording of Liszt's Polonaise No. 2. Mr. Wolf plays well and the recording has been accomplished in a satisfactory manner, with a good range of tone.

MELICHAR (ALOIS)

MELICHAR: Impressions of Vienna. The Berlin Philharmonic Orchestra, conducted by Alois Melichar. Two 10" imported discs (4 sides), Nos. D-PO5140/41; price \$1.50 the pair.

Melichar has written an attractive suite — *Impressions of Vienna* — which is divided into the following sections: *The Danube Steamer*; *Five o'Clock Tea at Swoboda*; *A Stroll Through the Prater*. It is distinctly Viennese in character, and, while the composer has followed some of the patterns of Richard Strauss, he has given us a tuneful picture of the not so Alt Wien.

The recording has been accomplished most satisfactorily and this suite makes ideal hot weather listening.

MENDELSSOHN: Scherzo from Octet, Op. 20. See: **PROKOFIEV:** Classical Symphony.

MOZART (WOLFGANG AMADEUS)

MOZART: *Dans un bois solitaire*, K. 308 & *An Chloë*, K. 524. Irène Joachim (soprano, in French and German respectively) with Ludwig Bergmann (piano). 10" imported disc, No. G-DA4917; price \$2.

This charming little disc by Mme. Irène Joachim of the Paris Opéra is distinguished not only by the beauty of the singing but because it brings *Dans un bois solitaire*, one of the few ariettes which Mozart wrote to a French text, to the lists for the first time.

An Chloë has been represented before: Mme. Lehmann (V-1730), and Mme. Ginster (V-1869), but we prefer Mme. Joachim's better recorded and more satisfying interpretation.

A disc which no collector of Mozartiana can afford to overlook.

PADEREWSKI: *Minuet in G*. See: **BEETHOVEN:** *Sonata No. 14, in C sharp Minor*.

PAGANINI (NICCOLO)

PAGANINI: *Caprices Nos. 1 to 12 - Volume I*. Ossy Renardy (violin) with Walter Robert (piano). Three 12" discs (6 sides), in Set VM-672; price complete with album \$6.50.

Issued last month as a special to commemorate the Paganini centenary, this set of discs has but little appeal to the average music lover. Paganini wrote the 24 caprices to display his bewildering technique, and aside from their use as a display of technical virtuosity there is little musical value here.

Renardy, making his Victor debut, plays well and has the capable assistance of Walter Robert at the piano in this excellently recorded album.

PROKOFIEV (SERGE)

PROKOFIEV: *Classical Symphony in D Major*, Op. 25 (3 sides) & **MENDELSSOHN:** *Scherzo from Octet*, Op. 20. The Minneapolis Symphony Orchestra, conducted by Dmitri Mitropoulos. Two 12" discs in Set CM-X166; price complete with album \$4.50.

This is Prokofiev's first symphony and he chose the classical idiom to good advantage for several reasons: to prove that he knew his métier; to tease his detractors, but primarily to renovate, not to imitate, the classical form. Written in 1916-1917, this work was conducted by Prokofiev for the first time at a concert in Petrograd on April 21, 1918. The composition adheres to the classical form in that there are the usual four movements: *Allegro*, *Larghetto*, *Gavotte*, and *Finale*. Nevertheless, the score departs radically from the accepted harmonic rules of the classical school, and speaks a new and interesting musical language which is spiced with a keen sense of humor.

For several years we have been fortunate in having Koussevitzky's superb reading (V-7196/97) of this brilliantly orchestrated, melodious score, in which he faithfully set forth the composer's impish humor. This new reading is disappointing in that this facet of the work completely

eludes Mitropoulos, and as a result he gives us a purely superficial account of the composition.

We feel that Mendelssohn's *Scherzo* is an extremely poor choice with which to complete this album. Surely an unrecorded excerpt from *The Love of Three Oranges*, Prokofiev's opera, or one of his many shorter works could have been utilized.

The brilliance of the scoring and the fine details of orchestration are all faithfully engraved on these discs, but we recommend this set with the reservations mentioned above.

RAVEL (MAURICE)

RAVEL: *Boléro*. The Lamoureux Orchestra, conducted by Maurice Ravel. Two 12" imported discs (4 sides), Nos. D-CA8015/16; price \$2.50 the pair.

The *Boléro* is a perennial. This set of discs bears the stamp of authenticity which none of the other versions can boast, since the composer conducted this recording. Made in Paris under Ravel's direction, this presentation reveals the score more clearly than any of the later and more virtuosic readings which the work has received. The recording is good and we find it very stimulating to play this set, which presents the work as the composer conceived it — a *Boléro*.

RAVEL: *Introduction and Allegro for Harp with accompaniment by String Quartet, Flute and Clarinet*. Laura Newell, Stuyvesant String Quartet, John Wummer and Ralph McLane (3 sides) & **DEBUSSY:** *Maid With the Flaxen Hair* (trans.: Grandjany). Laura Newell (harpist). Two 12" discs in Set CM-X167; price complete with album \$3.50.

Written in 1906, *Introduction et Allegro* is, in form, a concertino for harp with string quartet, flute and clarinet accompaniment. Hauntingly beautiful, this work is an excellent introduction to the works of Ravel as well as an outstanding example of the French impressionistic school.

The performance by Miss Newell and her associates is all that one could ask for, being sensitively conceived and expertly executed.

Debussy's *Prelude No. 8, La fille aux cheveux de lin*, has been transcribed by Marcel Grandjany for harp and Miss Newell gives a very sympathetic performance.

The recording is topnotch, having captured the elusive overtones of the harp faithfully, and an excellent balance has been maintained.

RIMSKY-KORSAKOV (NIKOLAI)

RIMSKY-KORSAKOV: *The Nightingale and the Rose*, Op. 2, No. 2 & **ARENSKY:** *On Wings of Dream*, Op. 49 No. 5. Rosa Ponselle (soprano, in English) with Romano Romani (piano). 12" disc, No. V-16451; price \$2.

Miss Ponselle, in glorious voice, sings these two trivial songs in a manner that calls for our warmest admiration. The recording is first rate, and in the Arensky opus Mischa Violin plays an obbligato.

SAINT-SAENS (CAMILLE)

SAINT-SAENS: *Danse macabre*, Op. 40. The Chicago Symphony Orchestra, conducted by Frederick Stock. 12" disc (2 sides), No. C-11251D; price \$2.

Columbia presents this well recorded and interesting interpretation of the Saint-Saens tone poem *Danse macabre*, by the Chicago Symphony under Frederick Stock's direction. The Stokowski-Philadelphia version (V-14162) is the only other competitor that this disc has (the other performance being dated), and we find that, while it may not be quite as macabre, it is more interesting as a recording, since the acoustic properties of Orchestral Hall lend themselves with telling effect.

SCHUBERT (FRANZ)

SCHUBERT: *An die Leiter*, Op. 56, No. 2 & **ALFVEN:** *Skogen sover*; **CHLOF:** *Morgon*. Jussi Björling (tenor, in German and Swedish respectively) with Harry Ebert (piano). 12" disc, No. V-12831; price \$1.50.

This excellently recorded disc, with a good balance between the voice and the piano, displays the magnificent voice of Björling to the fullest advantage.

An die Leiter, which has been completely represented on discs only by Schlusnus (PD-67252), is interpreted by Björling most satisfactorily, while the two Swedish songs, one tender and the other a fiery patriotic number, offer interesting contrasts.

One of the most pleasing discs that Björling has given us.

SIBELIUS (JEAN)

SIBELIUS: *Karelia Suite* Op. 11 – No. 1, *Intermezzo* & No. 2, *Alla marcia*. The London Philharmonic Orchestra, conducted by Walter Goehr. 12" disc, No. V-12830; price \$1.50.

Originally the *Karelia Suite* was written for a historical tableau depicting the history and folk-life of the Province of Karelia, in the southeastern part of Finland.

Lively and tuneful, these pieces are well recorded by Walter Goehr and the London Philharmonic.

An older disc by the late Robert Kajanus and a Symphony Orchestra (C-68333D) has been withdrawn.

SIBELIUS: *Scaramouch – Melodies*.

See **COLLECTIONS: SIBELIUS MELODIES**.

SMETANA (BEDRICH)

SMETANA: *Quartet No. 1, in E Minor* ("From My Life"). The Primrose Quartet. Four 12" discs (7 sides, last side blank) in Set VM-675†; price complete with album \$7.

This quartet, which broke so fully with the traditional style of quartet composition, was submitted to the Society for Chamber Music, who found the work unplayable "on account of the doubtful style and owing to its unsurmount-

able technical difficulties." This was in the 1870's, but today this is one of the most popular works appearing on programs.

In the *May Record Supplement* an exceptional reading of this work was presented by the Curtis String Quartet (CM-405), which surpasses this version by the Primrose Quartet.

Both the interpretation and the recording of the Curtis group are better.

STRAUSS (JOHANN, 2ND)

STRAUSS: *Die Fledermaus*, Op. 56 – *Abridged Recording*. Soloists, Chorus and Orchestra of Berlin State Opera (sung in German), conducted by Hermann Weigert. Five 12" imported discs (10 sides), Nos. D-CA8118/22; price \$6.25 the set.

The gayety and tunefulness of Strauss's vivacious score have been expertly set forth in this recording, by the following distinguished cast:

Gabriel von Eisenstein	Waldemar Henke
Rosalinde	Margret Pfahl
Prince Orlofsky	Else Ruziczka
Alfred	Franz Völker
Dr. Falke	Willy Domgraf-Fassbaender
Adele	Adele Kern

It is no small tribute to Messrs. Weigert and Maeder, who made the abridgment, that their efforts, so brilliantly interpreted here, continue to be one of the best selling items in our new Decca-Polydor catalogue. The cast is first rate and any opera company that can assemble such a group is indeed fortunate. The recording is very satisfactory.

STRAUSS: *Frühlingsstimmen*, Op. 410 (arr. Rück) & *Die Tänzerin Fanny Elssler—Draussen in Stevering blüht schon der Flieder* (arr. L. Weninger). Erna Sack (soprano, in German) with German Opera House Orchestra, conducted by Hans Schmidt-Isserstedt. 12" imported disc, No. T-RE1774; price \$2.

Frühlingsstimmen needs no introduction, but as far as we know *Fanny Elssler*, an operetta based on the life of the famous dancer, has not been performed in this country. Miss Sack meets all of the technical feats with ease, and her lovely voice, together with her exciting work in *alt*, have been recorded with clarity.

STRAUSS (RICHARD)

STRAUSS: *Der Rosenkavalier*, Op. 59 – *Waltzes*. The Berlin Philharmonic Orchestra, conducted by Alois Melichar. 12" imported disc (2 sides), No. D-CA8268; price \$1.25.

There are no two arrangements of the waltz movements from the *Rosenkavalier* score that are alike, but each has its virtues. The present disc is deftly performed and features some very fine recording.

STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28 (3 sides) & **BERLIOZ:** Rakóczy March. The Berlin Philharmonic Orchestra, conducted by Wilhelm Furtwängler. Two 12" imported discs, Nos. D-CA8053/54; price \$2.50 the pair.

Till Eulenspiegel has always enjoyed considerable acclaim in the concert hall, but with a first rate performance by one of the finest conductors of the day we have a superior presentation of this favorite. Furtwängler's reading of this score has always been one of our most popular items and we are calling your attention to it at this time because it is now available.

Satisfactorily recorded and coupled with the *Rakóczy March* of Berlioz, this pair of discs are recommended from our Decca-Polydor catalogue of imported recordings.

STRAVINSKY (IGOR)

STRAVINSKY: *Jeu de Cartes* — Suite. The Berlin Philharmonic Orchestra, conducted by Igor Stravinsky. Three 12" imported discs (6 sides), Nos. T-NSK2460/62; price \$7.50 the set.

This suite from Stravinsky's *Jeu de Cartes* — A Ballet in Three Acts, was originally reviewed in the July, 1939, *Record Supplement*. The recording conducted by the composer quickly sold out, and as we now have a limited supply on French pressings we take this opportunity of recalling it to your attention.

An only recording of this work. We are sure that no balletomane or admirer of Stravinsky will miss this chance to obtain this very fine set of discs.

TCHAIKOWSKY (PETER ILITCH)

TCHAIKOWSKY: *Capriccio Italien*, Op. 45 (3 sides) & *Eugen Onegin* — Polonaise. The Berlin Philharmonic Orchestra, conducted by Alois Melichar. Two 12" imported discs, Nos. D-LY6066/67; price \$2.50 the pair.

The popular *Capriccio Italien* and the gay and tuneful Polonaise from Act III of *Eugen Onegin* are played with spirit by Melichar and the Orchestra.

The recording is full and a good balance has been maintained.

TCHAIKOWSKY: *The Nutcracker Suite*, Op. 71a. The Dresden Philharmonic Orchestra, conducted by Paul van Kempen. Three 12" imported discs (6 sides), Nos. D-LY6178/80; price \$3.75 the set.

The response to the review of this work, which appeared in the May *Record Supplement*, quickly exhausted our stock of this excellent version of the *Nutcracker*. We take this occasion of relisting it, at this time, since we have received a second shipment of this interesting reading by van Kempen, which has been so remarkably recorded.

TCHAIKOWSKY: "The Sleeping Beauty," Op. 66 — Selections. Sadler's Wells Orchestra, conducted by Constant Lambert. Three 12" discs (6 sides), in Set VM-673; price complete with album \$5.

The numbers from the complete *Sleeping Beauty* Ballet which make up this album have been well chosen and complement the previous recording of the several excerpts which were issued under the title *Aurora's Wedding* (VM-326). It is inevitable that there should be some duplications, but the following numbers were not contained in that set: No. 6 — *Valse*; No. 8 — *Pas d'Action*; No. 22 — *Variations*; No. 23 — *Pas de Caractère*. There is also a more complete version of No. 29 — *Finale*, and No. 3 — *Variations I to IV* also are included without the coda.

The recording is first rate, with a good depth and excellent detail, especially in the percussion section. Originally reviewed in the June, 1939, *Record Supplement* as an import, we have no hesitancy in recommending this fine recording by the Sadler's Wells Orchestra.

TCHAIKOWSKY: *Song Recital*. Maria Kurenko (soprano, in Russian), with Sergei Tarnowsky (piano). Two 10" and two 12" discs (8 sides) in Set VM-678; price complete with album \$7.

To commemorate the Tchaikovsky Centenary Victor presents this collection of songs interpreted by Maria Kurenko, one of the most famous contemporary Russian sopranos. Only two songs, *None but the Lonely Heart* and *At the Ball*, are likely to be familiar and have been available on discs before. Several are "new," while *Where Are You My Beloved?* from the fourth set act of *The Enchantress* and *Complaint of the Bride* have been long withdrawn. The list is as follows:

Speak Not, O Beloved, Op. 6, No. 2 & *None But the Lonely Heart*, Op. 6, No. 6 (V-2093)

So Soon Forgotten (Romance No. 19) & *Aria from The Enchantress*, Act IV — *Where Are You My Beloved?* (V-2094)

"Twas You Alone, Op. 57, No. 6; *Song of the Gypsy Girl*, Op. 60, No. 7 & *Complaint of the Bride*, Op. 47, No. 7 (V-16417)

One Small World, Op. 28, No. 6 & *At the Ball*, Op. 38, No. 3; *Children's Song*, Op. 54, No. 16 (V-16418)

Mme. Kurenko, who is making her debut on the Victor label, sings with sincerity; her interpretative gifts are disclosed most favorably, but, in common with all Russian singers with high voices, there is a strident quality which we do not admire. Nevertheless this set of discs is a valuable addition to the repertory.

The recording has been satisfactorily accomplished, with a nice balance between the voice and the piano.

VERDI (GIUSEPPE)

VERDI: *La Traviata—Brindisi: Libiam nei lieti calici, Act I & Ah sil che fecel Act II.* Anna Rosza, Alessandro Ziliani and others, with La Scala Chorus and Orchestra, conducted by Carlo Sabajno. 12" disc, No. V-12832; price \$1.50.

Not a new recording of the *Brindisi*, but the same which has been part of the complete *Traviata* (VM-112). The soprano leaves much to be desired, and for much better examples of Ziliani's voice we suggest: V-8872 (*Bohème—Che gelida manina & O soave fanciulla*, with Favero), and V-1735 (arias from *Fedora* and *Manon Lescaut*).

VERDI: *Il Trovatore—Ah si ben mio, Act III & Di quella pira, Act III.* Jussi Björling (tenor, in Italian) with Orchestra, conducted by Nils Grevillius. 10" imported disc, No. G-DA1701; price \$2.

Björling sings these two arias from *Il Trovatore* in a manner that calls for our warmest admiration. Singing like this, from one so youthful, is indeed rare, and it brings back memories of the famous departed era. This is the best presentation of these two arias to be made since the advent of electrical recording, and the beauty and warmth of the voice as well as a thrilling high C in *Di quella pira* put this excellently recorded disc on the "must" list.

VIVALDI (ANTONIO)

VIVALDI: *Sonata in C Minor* (realized by Claude Crussard) Mme. Dominique Blot (violin) and Claude Crussard (piano). 12" imported disc (2 sides), No. G-DB5092; price \$2.50.

Recently discovered in the Dresden Library, this melodious and scholarly work by Vivaldi is interpreted by these two French artists most satisfactorily. The substitution of a piano for the harpsichord does not detract, in our opinion, from the effectiveness of this composition.

With such a distinguished performance, and first rate recording, this is an outstanding addition to the recorded works of Vivaldi.

WAGNER (RICHARD)

WAGNER: *Tannhäuser—Blick ich umher, Act II & O du mein holder Abendstern, Act III.* Karl Schmitt-Walter (baritone, in German) with the German Opera House Orchestra, conducted by Hans Schmidt-Isserstedt. 12" imported disc, No. T-RE2271; price \$2.

These two arias from *Tannhäuser*, as sung by Karl Schmitt-Walter, a young baritone with a warm, sympathetic voice, are as fine as any we have on discs. This artist's rich and well trained voice is recorded to perfection.

WAGNER: *Tristan und Isolde—Prelude ad Liebestod.* The Berlin Philharmonic Orchestra, conducted by Wilhelm Furtwängler. Two 12" imported discs (4 sides), Nos. D-CA8039 & CA8156; price \$2.50 the pair.

The peerless reading of these immortal pages by Furtwängler has always been one of the classics of recorded Wagner. We are fortunate in having this beautifully recorded pair of discs in our exclusive Decca-Polydor catalogue and are pleased to call them to your attention.

WEBER (CARL MARIA VON)

WEBER: *Aufforderung zum Tanze, Op. 65* (arr. Tausig). Benno Moiseiwitch (piano). 12" imported disc (2 sides), No. G-C3140; price \$2.

As a piano recording, and as a performance by Moiseiwitch, this disc is excellent, but we find Tausig's arrangement of *Invitation to the Dance* less satisfying.

WOLF (HUGO)

WOLF: *Benedeit die sil'ge Mutter & Das doch gemalt all' deine Reize wären.* Karl Schmitt-Walter (baritone, in German) with Ferdinand Leitner (piano). 10" imported disc, No. T-VA2541; price \$1.50.

Two songs from the *Italienisches Liederbuch*, which Karl Schmitt-Walter sings with rare understanding and great beauty of tone. Both of these songs have been recorded for the *Hugo Wolf Song Society* (Vols. III and IV respectively) by Gerhard Hüsch, but aside from an unobtainable disc of *Das doch gemalt all' deine Reize wären*, by Schlusnus, this disc is the only separate presentation of these two songs.

Two songs and a singer which we highly recommend.

COLLECTIONS

EARLY GERMAN LIEDER. Ernst Wolff (baritone, in German) accompanying himself at the piano. Two 10" discs (4 sides) in Set CM-X168; price complete with album \$2.

Ernst Wolff presents this collection of early German *Lieder* of the fifteenth and sixteenth centuries. Accompanying himself on the piano, Mr. Wolff gives us some of the best work he has recorded to date. The selections are:

Es steht ein' lind (von Brant)

Linde (Langenau)

Minnelied (Anon.) & *Ich spring' in diesem Ringe* (Anon.) (both from the Lochamer)

Innsbruck (Isaac)

Braun's Meidelein (Othmayr)

Eine schön' Tageweis' (Melody after Böhme, 1555)

An interesting selection, well sung. Good, clear enunciation and fine recording are the chief virtues of this, the first album, to appear in Columbia's Green Label Classics.

SIBELIUS MELODIES. Victor Salon Orchestra, conducted by Nathaniel Schilkret. Three 10" discs (6 sides) in Set V-P23; price complete with album \$2.75. *Melodies from Scaramouche, Op. 71 & Finlandia, Op. 26, No. 7.*

Valse Triste—from Kuolema, Op. 44 & Caprice, Op. 24, No. 3.

The Tryst, Op. 37, No. 5 & Romance, Op. 24, No. 9.

This attractive collection of melodies by Sibelius presents for the first time on discs some of the music written in 1913 for Knudsen's pantomime *Scaramouche*. Two selections from Opus 24 are arrangements from the piano originals, while *The Tryst* has been arranged from a song of the same name. *Finlandia* has a vocal text sung in English.

Good recording and a skillful presentation will commend this volume.

PATRIOTIC SONGS OF AMERICA. Victor Mixed Chorus, directed by Emil Côté. Three 10" discs (6 sides), in Set V-P24; price complete with album \$2.75. A collection of patriotic songs, sung by the Victor Mixed Chorus.

The Star-Spangled Banner & America the Beautiful. America; Columbia, the Gem of the Ocean & Hail Columbia.

Battle Hymn of the Republic; Battle Cry of Freedom & Dixie.

Clear recording and clean enunciation are important points in the presentation of our patriotic favorites by this group of mixed voices.

DICTION

THE VOICE OF POETRY—Vol. II. John Gielgud. Six 10" imported discs (12 sides), Nos. C-DB1886/91; price complete with album and booklet \$9.

Continuing the Anthology of Recorded Verse, begun by Edith Evans (CM-375), Columbia presents Volume II, recited by John Gielgud.

Some of the poems recited are: *Shall I compare thee to a summer's day?*; *That time of year* (Shakespeare); *Ode to the West Wind* (Shelley); *The Triumph* (Ben Jonson); *Journey of the Magi* (T. S. Eliot), as well as many others beginning with an anonymous (1607), *Since first I saw your face*, through to contemporaries.

Mr. Gielgud does good work, but his manner is that of the theatre, except in the two Eliot poems, *Journey of the Magi* and *Preludes*, where he assumes a conversational tone.

The recording is clear and the surfaces of the discs are remarkably quiet.

"THE JOY OF TEACHING" and "INTERLUDE ON CATS". William Lyon Phelps. Two 12" discs in album; price complete \$5.

William Lyon Phelps discourses on *The Joy of Teaching* and *Interlude on Cats*, in a most informative manner; in fact, we would say authoritatively, especially on Cats. The recording is clear and the voice of this famous educator, elucidating on two of his ideas, has been captured in a convincing manner.

FOLK MUSIC

BASQUE

Niez Natx Zomorua (J. Guridi) & Bigaren Kalez-Kale (P. Sorozabal). Chorale Basque Eresoinka, directed by Olaizola' tar Gabriel. 10" imported disc, No. G-K8302; price \$1.50.

A very fine recording by this famous organization. *Niez Natx Zomorua* is sung a cappella, while the group is joined by three flutes and drums for the *Bigaren Kalez-Kale*.

SPANISH FOLK DANCES. Margo (castanets and heel tap) with Vincente Gómez (guitar). Three 10" discs (6 sides), in Set D-129; price complete with album \$2.75.

This interesting selection of authentic folk dance rhythms is expertly played and danced by Margo and Vincente Gómez.

Containing: *La Ronda*; *Bolero y Sevillanas*; *Salero! Los Cales*; *Del Puerto*; *Elegia a la Saeta*.

A very valuable set for the student of Spanish Dancing, and with such excellent recording there is considerable musical enjoyment too.

CATALOGUES

The completely new revised *Columbia Record Catalogue*, is now off the press. This edition has been revised to include the February 1940 lists. Several features which were sorely missed in the previous issue are included: a Table of Contents; a complete numerical listing of Masterworks; a popular section, and a special list of the "Add-a-Part" records.

This new catalogue is priced at 25c.

FOR YOUR BOOKSHELF

MUSIC IN HISTORY—The Evolution of an Art.

Howard D. McKinney and W. R. Anderson, American Book Co. \$4.50.

Messrs. McKinney and Anderson have written about the evolution of music during the past 5,000 years. A formidable task, but one in which they have clearly traced the spirit of each age, and how it has been reflected in all the arts—music, the dance, architecture, sculpture, painting and literature—and how each has played an important part in the life of man.

We recommend this book as a valuable source of information to those who are interested in developing their understanding of the arts, and wish to gain a deeper appreciation of the music they hear.

The accompanying record list, together with the selective Bibliography, should be of great assistance in building a fine library of recorded music.

THE PIANO—Its History, Makers, Players and Music.

Albert E. Wier. Longmans Green and Co. \$3.50.

In this comprehensive book Mr. Wier has included all the subjects pertinent to the piano. Written in a clear and understandable style, this book is a valuable adjunct to both the teacher and the student. Starting with the history and construction of the piano, the work takes us through the development of piano music, piano teaching, piano technique, interpretation of piano music, as well as the piano in ensemble music, the art of two-piano playing, and includes a biographical dictionary of pianists. There is a fine list of music for the piano, both as a solo instrument and in ensemble work. A comprehensive list of recorded piano music is also a part of this volume.

BOOGIE-WOOGIE

FROM BACH TO BOOGIE-WOOGIE: Sylvia Marlowe (harpsichord). Three 10" discs (6 sides), in General Set, G-13; price complete with album \$3.50.

The title of this set may seem nonsensical, and you may scoff at the idea of a harpsichord being used to play this type of music, but this is one of the best examples of harpsichord recording extant. The various combinations and registrations of the instrument revealed on these discs disprove the old idea—the harpsichord is a tinkly instrument.

The titles in this set are: *Honky Tonk Train*; *Yancey Special*; *In an 18th Century Drawing Room*; *Pine Top's Boogie Woogie*; *Bach Goes to Town*; *Boogie Rhapsody*.

Miss Marlowe is complete mistress of the instrument, and we recommend this set to all persons who have a sense of humor, looking for a new experience in music.

BOOGIE-WOOGIE Jimmy Yancey (piano). Three 10" discs (6 sides), in Set V-P25; price complete with album \$2.75.

Jimmy Yancey, composer and Boogie-Woogie specialist, is presented by Victor in an album of his own compositions, containing: *State Street Special*; *Yancey Stomp*; *Five o'Clock Blues*; *Tell 'Em About Me*; *The Mellow Blues*; *Slow and Easy Blues*.

Expertly played and well recorded.

NEAPOLITAN NIGHTS. Renato Giuseppini (guitar). Four 10" discs (8 sides), in Set D-124; price complete with album \$2.50.

Containing: *Funiculi-Funicula*; *Maria Mari*; *O sole mio*; *La Spagnola*; *Torna a Surriento*; *Marcia Militaire*; *Santa Lucia*; *Mazurka di Papa*.

SOFT LIGHTS AND SWEET MUSIC. Paradise Island Trio. Five 10" discs (10 sides), in Set D-136; price complete with album \$2.25.

Containing: *The One Rose*; *Hawaiian Paradise*; *Across the Sea*; *Paradise*; *That Naughty Waltz*; *Missouri Waltz*; *Love, Here is my Heart!* *I Love You*; *Masquerade*; *Jeannine*.

The Paradise Island Trio is composed of a steel guitar, organ and vibraphone!

POPULAR ALBUMS

DANCING IN THE DARK. Carmen Cavallaro (piano). Five 10" discs (10 sides), in Set D-122; price complete with album \$2.25.

Containing: *Cocktails for Two*; *The Very Thought of You*; *If I had You*; *Smoke Gets in Your Eyes*; *Dancing in the Dark*; *Lover*; *Body and Soul*; *You're Mine, You! Alone Together*; *Night and Day*.

COLE PORTER SONGS. Mary Martin with Orchestra, directed by Ray Sinatra. Three 10" discs (6 sides), in Set D-123; price complete with album \$2.75.

Including: *Let's Do It*; *Why Shouldn't I?* *My Heart Belongs to Daddy*; *I Get a Kick Out of You*; *Katie Went to Haiti*; *What Is This Thing Called Love?*

ART TATUM in an ALBUM OF PIANO SOLOS. Art Tatum (piano). Three 10" discs (6 sides), in Set D-126; price complete with album \$2.

Containing: *Elegie* (Massenet); *Humoresque* (Dvorak); *Sweet Lorraine* (Burwell-Parish); *Get Happy* (Arlen-Kochler); *Lullaby of the Leaves* (Young-Petkere); *Tiger Rag* (De Costa-La Rocca).

ERIN GO BRAGH. — Songs of the Emerald Isle. Morton Downey (tenor) with Orchestra, directed by Nat Brandwynne. Four 10" discs (8 sides), in Set C-C16; price complete with album \$2.50.

Containing: *My Wild Irish Rose*; *When Irish Eyes Are Smiling*; *Where the River Shannon Flows*; *The Rose of Tralee*; *Kevin Barry*; *Molly Brannigan*; *It's the Same Old Shillalah*; *That's How I Spell I-R-E-L-A-N-D*.

GLAHE MUSETTE — A Collection. Glahe Musette Orchestra. Three 10" discs (6 sides), in Set V-S34; price complete with album \$2.75.

Containing: *At the Village Forge — Polka*; *Southern Nights*; *Bartender Polka*; *Hear My Song Violetta*; *Shore Leave Kisses — Fox Trot*; *Sailors Dance — Fox Trot*.

The Best of the New Imported and Domestic POPULAR RECORDS

VOCAL RECORDS

Nino Martini (tenor, in Italian) with Orchestra, conducted by Howard Barlow.

O sole mio (Di Capua) & Santa Lucia Luntana (Mario). 10" disc, No. C-17197D; \$1.

Maurice Chevalier (in French) with Orchestra, conducted by Marcel Cariven.

Ah! si vous connaissiez ma poule & Ma pomme. 10" imported disc, No. G-B9000; \$1.50.

Mon amour & Il pleurait (both from film "Pièges"). 10" imported disc, No. G-K8398; \$1.50.

Germaine Sablon (in French) with Wal-Berg and his Orchestra.

Le grand voyage du pauvre nègre & Le petit Pierre. 10" imported disc, No. G-K8400; \$1.50.

Barry Wood with Orchestra

Meet the Sun Half-Way & April Played the Fiddle (both from "If I Had My Way"). 10" disc, No. C-35492; 50c.

Kate Smith with Orchestra.

You Can't Brush Me Off & It's a Lovely Day Tomorrow (Both from "Louisiana Purchase"). 10" disc, No. C-35505; 50c.

MUSICAL SHOWS AND FILMS

"AMERICAN JUBILEE"

How Can I Ever be Alone? & (Blue Lovebird, from "Lillian Russell"). Larry Clinton and his Orchestra. No. V-26626; 75c.

"AQUACADE - 1940 Edition"

You Think of Ev'rything & (Hong Kong Blues). Tommy Dorsey and his Orchestra. No. V-26636; 75c.

"GAY NEW ORLEANS"

I Touched a Star & It Wouldn't Be Love. Eddy Duchin and his Orchestra. No. C-35499; 50c.

"IF I HAD MY WAY"

Meet the Sun Half-Way & (The Girl Who Took a Second Look). Hal Kemp and his Orchestra. No. V-26627; 75c.

April Played the Fiddle & I Haven't Time to be a Millionaire. Tommy Dorsey and his Orchestra. No. V-26606; 75c.

"KEEP OFF THE GRASS"

On the Old Park Bench & Clear Out of this World. Horace Heidt and his Musical Knights. No. 35509; 50c.

"LOUISIANA PURCHASE"

You're Lonely and I'm Loely & It's a Lovely Day Tomorrow. Eddy Duchin and his Orchestra. No. C-35475; 50c.

Dance with Me-Waltz & (Adored One, from "Lillian Russell"-Waltz). Wayne King and his Orchestra. No. V-26629; 75c.

SWING CLASSICS

10" Victor Records 75c.

My Buddy & Tempo in Swing. Lionel Hampton and Orchestra. No. V-26608.

Never Know Lament & Cotton Tail. Duke Ellington and his Famous Orchestra. No. V-26610.

Hangin' around Boudon & I've Found a New Baby. Dicky Wells and his Orchestra. No. V-26617.

10" Columbia Records 50c.

I Surrender, Dear & Boy Meets Goy. Benny Goodman Sextet. No. C-35482.

Let's Make Hey! While the Moon Shines & Somebody Stole My Gal. Count Basie and his Orchestra. No. C-35500.

I Got It & What's Your Story Mornin' Glory. Jimmie Lunceford and his Orchestra. No. C-35510.

WALTZ TIME IN VIENNA. Al Goodman and his Orchestra. Four 10" discs (8 sides) in Set C-C17; price complete with album \$2.50.

Containing: *Merry Widow; Sari; The Skaters; Estudiantina Waltz; Dream; Carmen Sylva; Count of Luxembourg; You and You* (from "Die Fledermaus").

MISCELLANEOUS

BOSTON "POPS" ORCHESTRA, conducted by Arthur Fiedler.

Washington Post March (Sousa) & El Capitan (Sousa) 10" disc, No. V-4501; \$1.

Chester (Billings-Maganini) - Arkansaw Traveller (arr. Guion) 10" disc, No. V-4502; \$1.

ANDRE KOSTELANETZ and his Orchestra.

Estrellita (Ponce) & A Perfect Day (Bond) 10" disc, No. C-4236M; 75c.

ALFREDO CAMPOLI and his Salon Orchestra.

Turkey in the Straw & Two Irish Reels; Irish Jig. 10" disc, No. V-26600; 75c.

THE BAND OF H. M. COLDSTREAM GUARDS, conducted by Capt. J. Causley Windram.

The Whistler and His Dog (Pryor-Bilton) & Under the Double Eagle (J. F. Wagner). 10" disc, No. V-26601; 75c.

SYMPHONY ORCHESTRA, conducted by Walter Goehr.

Schubert Waltzes. 12" disc, No. V-36292; \$1.